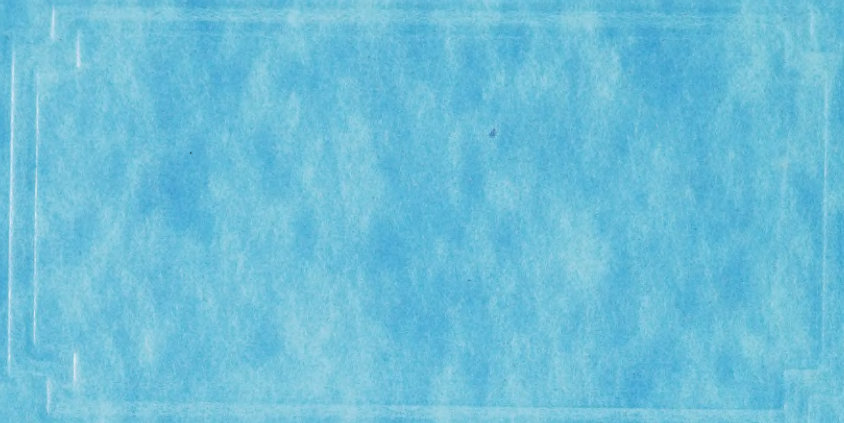


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National  
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of Canada

Office  
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du Canada



# NEWS RELEASE

From: Ron Jones

Date: July 8, 1985

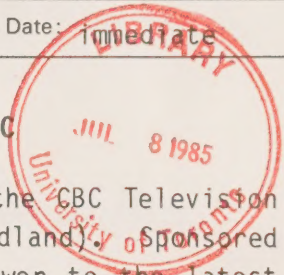
NFB Office: P.O. Box 6100, Montreal, Quebec

Telephone: (514) 283-9411 (613) 996-4775

Release Date: Immediate

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## NFB FILM ON FOREST FIRES TO BE SEEN ON CBC





An unusual and informative documentary can be seen on the CBC Television Network on Sunday, July 14, at 2:00 p.m. (2:30 in Newfoundland). Sponsored by Parks Canada, **From Ashes to Forest** introduces the viewer to the latest methods of battling forest fires and a relatively new technique called the "controlled burn," whereby park wardens intentionally set fire to wooded areas.

For generations man has feared fire in the wilderness. Now conservationists have found that fire can be a beneficial natural agent in rejuvenating the forest and protecting wildlife.

The film visits Nahanni National Park Reserve where there are no roads and park authorities have no choice but to let fires run their course. Wood Buffalo National Park is the most prolific forest fire zone in Canada and constant surveillance contains potential disaster. One of Canada's most visited tourist meccas is found in the Bow Valley of Banff National Park where fires have been suppressed for tourist safety and preservation of property, but, as the film points out, the resulting unnatural environment is driving out the area's wildlife.

The film shows park authorities experimenting with the "controlled burn" technique near Banff. Archival footage shows the fire fighting techniques of fifty years ago and features today's highly technical and mobilized operation.

**From Ashes to Forest** will be available to the public through National Film Board offices across Canada following its telecast. This one-hour documentary is one in a series of NFB films being produced for Parks Canada to celebrate the 100th anniversary of Canada's National Parks. The next in the series will be **The Great Buffalo Saga**, a fascinating account of the near extinction and survival of the Plains Buffalo.



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# NEWS RELEASE

From: Mireille Kermoyan

Date: November 18, 1986

NFB Office: Communications Division/Montreal

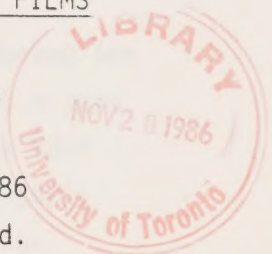
Telephone: (514) 283-9252

Release Date: Immediate

## 1985-1986 Annual Report Tabled

### THE NATIONAL FILM BOARD: AN INCREASING NUMBER OF HIGH QUALITY FILMS

Montreal, November 17 --- For the National Film Board of Canada the 1985-1986 fiscal year was both fruitful and auspicious. Characterised by a distinctly Canadian approach to filmmaking, 186 films, videos, versions, filmstrips and slide sets were completed.



"NFB films are pre-eminent on this year's Canadian film scene," stated François N. Macerola, Canadian Government Film Commissioner and Chairman of the Board, in the introduction to the NFB's Annual Report, tabled in the House of Commons November 17th.

"Our dramatic feature films demonstrate a confidence to finally create images of ourselves, to tell our own stories," wrote Macerola, referring to ANNE TRISTER, POUVOIR INTIME and LE DECLIN DE L'EMPIRE AMERICAIN, made in collaboration with the private sector and independent filmmakers. These films d'auteurs are the result of collectively supporting filmmaking and they "amply illustrate the tradition of cultural risk-taking that is the purview of an institution like the NFB.

"More than ever, our documentaries dealt in a relevant and forceful manner with topics of concern to Canadians. FINAL OFFER provided a look at a major international union just as free-trade talks got underway; the three-part DEFENCE OF CANADA series showed the how, the why and the implications of Canada's military alliances; and FEELING YES, FEELING NO responded to the need for information on the disturbing subject of child sexual abuse."

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These films, along with several others, helped to maintain the NFB's continued presence on Canadian television. Overall, there were almost 10,000 telecasts of NFB films on the English and French Canadian networks in 1985-1986. And over 32 million viewers were reached through the CBC/Radio-Canada and Radio-Québec networks alone.

The international distribution of NFB films led to record revenues of \$2 million in the form of sales and television rentals.

Most importantly, the quality of NFB productions was recognized by international juries at numerous festivals throughout the world. During the year, 56 films won 110 awards. Among the most notable are the seven prizes and an Oscar nomination garnered by Richard Condie's *THE BIG SNIT*, a Gold Plaque at the 21st Chicago International Film Festival for Giles Walker's *90 DAYS*, and a Genie Award for the best feature-length documentary for *FINAL OFFER*, co-directed by Sturla Gunnarsson and Robert Collison.

The National Film Board, by participating in the founding of the National Screen Institute and through its involvement in several training programs, has invested an increasing proportion of its resources in training the next generation of Canadian film professionals. In the area of research and development, the NFB continues to ensure its position at the leading edge of film and video technology. This is being achieved through the acquisition of new film and video equipment, such as the computer-assisted editing system, EditDroid.

The year 1985-1986 was also decisive in implementing the NFB's new operational plan. Commenting on the plan, Macerola stated that "Progress towards the objectives it set out has far exceeded our expectations.... We remodelled and streamlined our operational structure. Production and distribution activities were integrated within the new English and French Program Branches. Distribution services are now part of the Services Division, along with technical and production services. The other new divisions are Corporate Affairs, Finance, Administration and Personnel and Communications.





"We also set out to reduce our permanent staff and open our doors to new and aspiring talent. The former was achieved without resorting to lay-offs, and the latter by hiring large numbers of independent and freelance filmmakers."

The NFB's principal mandate is to produce and distribute films that specifically address Canadians' social and cultural interests and evolution. Referring to this issue, Macerola pointed out that "in this respect as in many others, the NFB is unique. Its specific nature and value are molded by the public interests that it serves and which dictate that we must, above all, take cultural risks. The rules governing us, then, are quite distinct from those operating in the private sector, which is naturally more subject to industrial and commercial imperatives. Such differences are not only healthy, but complement one another and lead to co-operative ventures that result in a pooling of public and private resources.

"Thus," he added, "the Board remains an indispensable public producer and distributor of films, with its own well-defined field of expertise. Through completely Canadian films on socio-cultural concerns, through documentaries and dramas that express the Canadian reality, through its impact on viewers in Canada and around the world, and its unwavering support for the Canadian film industry, the NFB is more than ever fulfilling the social and cultural mission with which it has been entrusted."

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Office  
national du film  
du Canada

National  
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of Canada

# COMMUNIQUÉ

De : Mireille Kermoyan

Date : Le 18 novembre, 1986

Provenance : Service des Communications

Téléphone : (514) 283-9252

Pour publication : Immédiate

Dépôt du rapport annuel 1985-1986

## L'OFFICE NATIONAL DU FILM: DE PLUS EN PLUS DE FILMS D'UN HAUT NIVEAU D'EXCELLENCE

Montréal, le 17 novembre -- L'Office national du film s'est distingué, au cours de l'année fiscale 1985-1986, par la production d'excellents films qui ont su captiver le public canadien.

"Nos films, cette année, occupent le haut de la scène canadienne" précise M. François N. Macerola, commissaire du gouvernement à la cinématographie et président de l'ONF, dans le rapport annuel de l'Office déposé à la Chambre des Communes le 17 novembre. Comme l'indique M. Macerola, les films ANNE TRISTER, POUVOIR INTIME et LE DECLIN DE L'EMPIRE AMERICAIN, trois oeuvres issues du Programme français de l'ONF, "attestent bien d'une politique originale de films d'auteurs, de scénarisation collective, de recours à l'entreprise privée et d'ouverture aux cinéastes de l'extérieur, illustrant la tradition de risque socio-culturel qui est le propre d'un organisme public comme l'Office."

Au cours de l'exercice 1985-1986, l'ONF a produit 186 films, vidéos, versions et documents audiovisuels divers aux fins de satisfaire les besoins spécifiques sociaux et culturels du public canadien. Parmi ce grand nombre de productions, M. Macerola souligne la place privilégiée réservée aux documentaires à l'ONF.

"Nos documentaires sont, plus que jamais, des films pertinents, percutants, s'inscrivant au premier plan des préoccupations des Canadiens. A titre d'exemples : le syndicalisme à l'heure des discussions sur le libre-échange ... c'est FINAL OFFER. La raison de l'engagement du Canada dans des alliances militaires... c'est LA DEFENSE DU CANADA. Les abus sexuels dont sont victimes les enfants... c'est MON CORPS, C'EST MON CORPS."

...2/

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Complexe Guy Fayreau  
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Tour est Bureau 102  
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B3J 1Z6





Ces films, ainsi que plusieurs autres, ont permis à l'ONF de continuer d'affirmer sa présence sur les ondes de la télévision canadienne. Près de 10 000 visionnements de films de l'Office ont été présentés par les stations anglaises et françaises de télévision en 1985-1986 et plus de 32 millions de télé-spectateurs furent rejoints sur les réseaux anglais et français de Radio-Canada et à Radio-Québec.

Pour sa part, la distribution internationale de l'ONF a obtenu en 1985-1986 des revenus de 2 millions de dollars sous forme de ventes ou de redevances, un sommet jamais atteint dans l'histoire de ce service.

En outre, la qualité des productions de l'ONF a aussi été reconnue dans les divers festivals où elles ont été présentées. Au cours de l'année, 56 films de l'Office ont mérité 110 prix dont, notamment sept prix et une nomination pour un Oscar pour le film *THE BIG SNIT* de Richard Condie; une plaque d'or au 21<sup>e</sup> Festival international du film de Chicago pour *90 DAYS* de Giles Walker; et un prix Génie décerné au meilleur long métrage documentaire pour *FINAL OFFER* de Sturla Gunnarsson et Robert Collison.

L'Office national du film, par sa participation à la fondation de l'Institut des arts de l'écran-Canada et par son implication dans plusieurs projets de formation, a consacré une part toujours plus grande de ses énergies à former une jeune relève pour l'industrie cinématographique canadienne. Du côté de la recherche et du développement, l'ONF a poursuivi l'oeuvre qui lui assurera sa compétence technique de demain et son excellence dans les domaines du cinéma et du vidéo en aménageant de nouveaux équipements tel l'EditDroid, une nouvelle installation destinée au montage cinématographique assisté par ordinateur.

L'année 1985-1986 s'est aussi avérée décisive pour la mise en place du nouveau Plan d'exploitation de l'ONF. A ce propos, M. Macerola apporte quelques précisions: "Les progrès réalisés pour atteindre nos objectifs ont dépassé toutes les expérances."

"Dans un premier temps, nous avons remodelé notre structure opérationnelle. Les activités de production et de mise en marché sont maintenant intégrées





au sein des nouvelles directions des Programmes français et anglais. Les services de distribution font partie de la Direction des services, aux côtés des Services techniques et artistiques. Les Affaires générales, les Finances, administrations et personnel, et les Communications complètent l'éventail des nos six nouvelles divisions."

"Nous voulions ouvrir l'Office au sang neuf de l'extérieur; nos effectifs ont diminué tel que prévu, sans mises à pied et des cinéastes indépendants et des pigistes ont été engagés en grand nombre."

Le principal mandat de l'ONF est de produire et de distribuer des films qui identifient de façon particulière les préoccupations et l'évolution des Canadiens sur les plans social et culturel. En ce sens, M. Macerola souligne que "l'Office est une institution unique vouée à l'intérêt public qui se doit de prendre avant tout des risques culturels. Là se trouvent le caractère spécifique et la rentabilité de l'Office, qui obéit à des règles bien distinctes de celles qui régissent l'entreprise privée, naturellement plus sujette aux impératifs industriels et commerciaux. Cette différence peut devenir une complémentarité fort salutaire, quand secteurs public et privé entreprennent de mettre leurs ressources en commun."

"L'Office demeure donc un producteur-distributeur public essentiel occupant un champ de compétence bien à lui. Par ses films à contenu socio-culturel à cent pour cent canadien, par sa pertinence aux plans documentaire et dramatique dans l'expression de la réalité canadienne, par son impact sur le public canadien et dans le monde, par son soutien constant à l'industrie cinématographique canadienne, l'Office apparaît, plus que jamais, comme le contrefort et le bastion de notre identité et des valeurs de liberté qui en sont le fondement."









